

A Note on the Life and Writings of Paul Hiffernan, M.D.

BY T. PERCY C. KIRKPATRICK

[*Read before the Bibliographical Society of Ireland on 24th November, 1930.*]

ALMOST EVERYTHING WE KNOW of the life of Paul Hiffernan we owe to an anonymous writer in the *European Magazine* who, in February and March, 1794, contributed to that journal an article dealing with his life and writings. All who have since written of Hiffernan appear to have derived their facts from this writer, and anything which they have added is merely some personal view of the interpretation of his character, or estimate of his abilities.

Paul Hiffernan, we are told, was born in the County of Dublin in 1719, and after some preliminary education in the neighbourhood of his home, was sent to school in the City of Dublin, where he received a sound education in the classics. Although the name Hiffernan was not uncommon in Ireland, we have not found any record of Paul's parents, except that we are told they belonged to the Catholic Church, and, intending their son for the priesthood, sent him to France, to the University of Montpellier, to finish his education. At the University he is said to have met several men, such as Rousseau and Monmartel, who afterwards distinguished themselves in literature, and of these in later life he used to tell some interesting stories. Montpellier at the time was a University much frequented by those studying medicine and, perhaps for this reason, Paul was deflected from his studies in theology to medicine, and he is said to have graduated as a bachelor in that faculty. We have not found any record of his degree thesis having been printed, nor have we been able to fix the exact date at which he took his degree. Later in life he used to style himself "Paul Hiffernan, M.D.," but whether in addition to the degree of bachelor he took that of doctor, or whether he assumed the later as being more convenient, we have not been able to determine. After Montpellier he spent some time in Paris, and about 1747 he returned to Dublin to seek practice as a qualified doctor, having been absent in France, it is said, for seventeen years. If the dates given of his birth and of his return to Dublin are correct, he must have left Ireland for France at the age of eleven years—an age which seems to be inconsistent with the school career attributed to him in Dublin. It is said that when he came back to Dublin he was a good Latin scholar, and better acquainted with French than with English. In after life some of his failure as a writer of English is attributed to the predominating influence of his French education.

Hiffernan when he returned to Dublin about the middle of the eighteenth century, with his French conversation and his French manners,

would have found himself very much at home. Many of the medical fraternity in Dublin at the time studied abroad, and, no doubt, they spoke French fluently, as did those who were admitted to the higher social circles. The wealthy merchants and civic fathers who, as social climbers, aimed at aristocratic society, would gladly welcome the young doctor to their houses, since his education and his manners seemed to them to resemble those of the leaders of fashion. Hiffernan appears to have had plenty of ability, and that social charm which enabled him to hold his own in any society. At all events we are told that very soon after his return he was received as an equal in many of the best houses in Dublin. There is no record of his having made any serious attempt at medical practice, nor had he any connection with either the College of Physicians or the School of Physic in Ireland.

In Dublin at the time there was just beginning that political ferment which started during the Vice-Royalty of Lord Harrington, and which was the commencement of an organized opposition in the Irish Parliament. Not that there was any real national party; but the Anglo-Irish were beginning that fight among themselves which eventually was to lead to the formation of a national party. In civic affairs also Charles Lucas, an Apothecary, was raising his voice against what he considered to be an infringement of the rights of the citizens, and incidentally against any appearance of toleration of the Catholics. There was, however, a strong opposition to Lucas among the Aldermen, and among others of influence in Dublin, and for a time this opposition gained the Government support. The controversy which Lucas entered into with the civic authorities and with the Government would have little or no interest for us now, except that some of the disputants then made their first bow to the public as writers. The Anti-Lucas party seems to have engaged Hiffernan as its protagonist. He was young, unemployed, had considerable scholarship, and his religion would probably give some zest to his opposition to Lucas.

Hiffernan attacked Lucas in a weekly paper called *The Tickler*, the first issue of which appeared on Thursday, February 18, 1747-8, and which ran to seven numbers, the last being published on Friday, May 13, 1748. He is also credited with the authorship of a pamphlet published under the name of *Mr. Francis Liberty: A Freeman and Citizen of Dublin*, which bears the date of March 28, 1747-8. *The Tickler* was reissued in 1749 as a second edition, corrected and augmented. The seven numbers of *The Tickler*, and the letter of *Mr. Francis Liberty* form the entire contribution to the Lucas controversy which has been attributed to Hiffernan, although it is possible that, under some assumed name, he was responsible for something more in the mass of pamphlets which preceded and followed the flight of Lucas from Dublin in 1750.

Although Hiffernan is said to have left Dublin in 1749, it seems more probable that he remained on there for several years, and that after the departure of Lucas he became connected with the theatre. In 1750 he published in Dublin a comedy called *The Self Enamour'd*, which was played at the City Theatre in Capel Street. In 1754 he published a quarto

pamphlet, in prose and verse, under the title *Hiberniad*, in which he praises the national pride, the natural beauties of Ireland, the abilities of its inhabitants, and certain of the celebrated wits, literati and artists, who had made a name for themselves in the country. It seems probable that some time in this year Hiffernan left Dublin to seek his fortune in London. The reason for his departure is not clear. His biographer in the *European Magazine* suggests that it was due to the rising popularity of the Lucas party, and the enmity of that party against one of its most formidable opponents; this writer attributes to Hiffernan the remark that he was for some time in danger of his life. This explanation does not appear to be altogether satisfactory. Hiffernan had left Dublin long before Lucas returned there, and we do not find that others, like the *Cork Surgeon*, Sir Richard Cox, were molested for their opposition to Lucas. Cox wrote much more against Lucas than Hiffernan ever did. It is more probable that Hiffernan became mixed up in the theatrical disputes which terminated in the riot at Smock Alley Theatre on Saturday, March 2, 1754, and which was the cause of the withdrawal of Thom Sheridan from the management of that theatre. O'Donoghue suggests, on the evidence of a letter of the actor West Digges, that Hiffernan was sent to London by Peg Woffington, as a sort of advance agent, to prepare the way for her return there after the break up of Sheridan's Company in May, 1754. As against this view is the fact that *The Tuner*, Hiffernan's first London publication, appeared in 1754, and the first number bears the date of January 21 of that year. Certain remarks which Hiffernan makes in that number make it probable that he was living in London at all events towards the end of 1753.

The Tuner is a periodical paper, which according to Madden extended to five numbers, and which is credited with showing more humour than did any of Hiffernan's subsequent writings. Hiffernan explains the name by saying that if a man "raise merit with due encomiums: or depress ignorance and impudence with virtuous satyr he is justly called a rare Tuner," and in his paper he proposes to "tune his Folks up and down, every note of the gamut." He lays down for critics an admirable set of rules, rules which we fear they did not always observe. He says:

"While you censure the writings ever spare the man—unless he be publicly offensive. Let not Dislike, nor Enmity make you detract from any man's merit; nor friendship prostitute praise, where undeserved. In praise, as well as in censure, observe a Philosophic Medium; so that their enemies shall think the censured too mildly treated; and their friends the praise too faintly applauded."

One cannot help feeling regret that the writers in *Blackwood's Magazine* were not guided by such principles in their criticism of the works of Keats.

In the first number of *The Tuner* having made some preliminary remarks on writing in general, Hiffernan goes on to speak of the theatre. He praises Barry at Covent Garden, and Garrick at Drury Lane, for their good acting, while "of the ladies on either stage," he says "nothing, lest seeming to incline for any I should draw on me the Dislike of the rest." He gives

considerable praise to Hogarth's *Analysis of Beauty*, and then goes on to a very exhaustive criticism of Glover's *Boadicia*. Hogarth's work, he tells us, was published on the morning of December 1, 1753, and *Boadicia* was produced for the first time on the evening of the same day. On the whole he is unfavourable to *Boadicia*, although he says: "Never was Author more obliged to performers, they acted to the full amount of his meaning: the matter often fail'd Mr. Garrick's continued and vigorous exertion." With regard to the new tragedy *Philoclea*, he says "this piece is an outlaw from all the rules of criticism, the unities of time, place, and action are unobserved: Plot, Moral, Verisimilitude, or even probability unknown: many scenes bid defiance to possibility." The first number concludes with a reference to the political question then causing much stir in Dublin. He says: "The Coffee House Politicians here seem entirely absorbed in deep-brow'd comparisons of the Parliaments of Rouen, and Ireland. The former contend for the *Disposal* of their *own Souls*; the latter struggle for the *laying out* of their *own Money*." We have not seen a full set of the five numbers of the *Tuner* and, consequently, cannot say how long its publication continued, nor whether the later numbers fulfilled the promise of the first.

In 1755 Hiffernan published in London a volume of Essays entitled *Miscellanies in Prose and Verse*, which he dedicated to Lord Tyrawley. These essays appear to have been written at various times, and possibly were published in periodicals in Dublin and in London. We have not been able to see a copy of this volume and, consequently, are unable to trace the originals of any of the essays. In one of these Hiffernan endeavours to rescue the character of Polonius from the view then prevalent that he was intended as an old dotard or driveller.

For some time Hiffernan seems to have had considerable employment from the booksellers as a translator of French and Latin works. As a candidate for such employment he had two great faults, a difficulty in writing fluent idiomatic English, and a want of punctuality in the discharge of his obligations. Madden, curiously enough, says it was a "want of punctuating." It is evident from *The Tuner* that Hiffernan's notions of translating differed widely from those of the booksellers, and he quotes with approbation the precept of Roscommon for translators:—

"Chuse an Author as you'd chuse a Friend."

The next publication which we have from him is a comedy in prose entitled *The Lady's Choice: A petite piece in two Acts*. This was issued without a date, but is attributed by the British Museum Catalogue to the year 1759. The comedy was the recasting of an older play the *Maiden Whim*, which had been played at Drury Lane on April 24, 1756, but appears not to have been printed. *The Lady's Choice* was produced at Drury Lane on April 20, 1759, for the benefit of the Author. Of this play Genest writes as follows:—

"All the male characters are suitors of Lady Protea—she has had a dream that unless she should resolve on matrimony within twenty-four hours she must die a maid—at the conclusion she gives her hand

to Sir Frankly. The Farce, or rather Comedy in two acts, is well written ; but is badly calculated for the stage, as there is a total want of incident. It was acted at Drury Lane as the *Maiden Whim*. Dr. Hiffernan seems on the revival of it to have made some alteration in the character of Capt. Broadside." Broadside is described as "a sea officer and strenuous anti-gallician."

On April 1, 1761, there was played at Drury Lane, for King's benefit, the *New Hippocrates*, by Hiffernan, a play which was never printed. Davies says : " that it contained neither character, nor plot, nor language, nor anything to make an Audience laugh." In the same year (1761) Hiffernan published in London *The Wishes of a Free People : A Dramatic Poem*, which was sold at the price of one shilling. In 1764 there was published *The Earl of Warwick the King and Subject A Tragedy*, altered by Hiffernan from La Harpe's *Counte de Warwick*. A second edition of this appeared in 1768. On April 6, 1768, a comedy in two acts called *National Prejudice*, was played at Drury Lane. This was never printed, and it is said to have been adapted by Hiffernan from Favart's *Englishman in Bordeaux*.

About this time Hiffernan was employed to translate from the French a book dealing with the elementary principles of government, under the title of the *Origin of Despotism*. It is said that this book, with an introduction by Hiffernan, was actually printed with the false imprint of Amsterdam, but it was withdrawn before publication on account of its supposed dangerous political tendencies. We have never met with a copy of this work. All through his life in London Hiffernan consistently refused to disclose the place where he lived, even to his closest friends, or when deepest in his cups. The story is told that a bookseller, who having some copies of this work, offered six to Hiffernan on his note of hand, to be paid for when the books were sold. Everything was settled satisfactorily for the signing of the agreement, but Hiffernan would not give any address save the Bedford Coffee House, which the bookseller would not accept, and Hiffernan called the deal off, due as he said to " the inquisitive impertinence of tradesmen." This involved Hiffernan in a real sacrifice, for the books would have produced ready money, which Hiffernan needed badly, while " promises to pay " never seemed to cause him much trouble.

In 1770 Hiffernan published his most pretentious work *Dramatic Genius in Five Books*. This, a quarto of one hundred and twenty-five pages, was dedicated to Garrick, who is said to have taken so much trouble to get subscribers that the Author made by it between £120 and £150. Book I describes a plan for the construction of a permanent temple in memory of Shakespeare, and it is largely taken up with inscriptions in Latin and English verse, which were proposed as illustrations of the various plays of the poet. Book II investigates the progress of the human mind in the invention of the drama, and Book III gives an analysis of the prerequisites of the Art of Acting. Book IV displays the criteria of dramatic genius, first in composition, and secondly in acting. This Book ends with verses in both Latin and English " on the late sickness and recovery of the British Theatre's greatest ornament," Garrick. These verses are dated March, 1769.

Book V treats of Architecture, Painting and the other Arts, so far as they are accessory to Theatrical Reproduction. In 1772 a second edition of this book was published by T. Becket and P. de Hondt in octavo. Throughout the work Hiffernan is so unstinted in his praise of Garrick that the latter's activity in getting subscribers for it, was considered to be in questionable taste. Hiffernan attributes Garrick's success as an actor of his "adding to all the advantages with which nature had copiously gifted him, an indefatigable application to reading, practising, and conversing with many learned and ingenious persons of this and other nations," and he goes on to point out a precept which he might with advantage to himself have practiced, "the unstudious, the idle, or the dissipated will never be conspicuous in the profession of acting."

In 1774 Hiffernan published *The Philosophic Whim : or, Astronomy. A Farce*, in which he poked fun at modern philosophers; but the play is described as "such a jumble of nonsense that there was no reading or defining it."

In 1775 Hiffernan was asked by the actor Reddish to adapt a play which had been left with him by Henry Jones, the Bricklayer poet, called *The Cave of Idra*. This play was founded on what was said to be a true story which had been published in the *Gentleman's Magazine*. In the play as written by Jones, the scene was laid practically altogether underground in the quick-silver mines of Austria, which, as Hiffernan says, "gives it a tiresome and disgusting monotony unfit for stage representation." Hiffernan added two acts to the play, writing the first and fifth entirely himself, he added also several new characters, and made other modifications. The new play was renamed *The Heroine of the Cave*, and was played at Drury Lane on March 19, 1764, for Reddish's benefit, with Reddish as the chief character (Count Alberti), and Miss Younge as Constantia, the Heroine. The play was three times preformed during the summer in the Bristol Theatre "with much applause," and was revived on March 22, 1784, at Covent Garden for Miss Younge's benefit. The play was published in London with a Dedication: "To all Virtuous Wives." signed "Paul Hiffernan, M.D., London, March 24, 1775," and it was reissued in Dublin in the same year "for the Company of Booksellers."

The Heroine of the Cave is the last publication attributed to Hiffernan. He seems to have written only when driven to do so by urgent need of money, and for a time *Dramatic Genius*, and this play kept him fairly well supplied; as he said he was able to give up "his old English dress" for a new suit of clothes. His next attempt to make money was rather humorous. He decided to give a course of lectures on Anatomy for which he published proposals. The course was to consist of three lectures for which a fee of one guinea was to be charged, and to prevent overcrowding in the classroom the number attending was to be limited to twenty. The lectures were to be given at the Percy Coffee House at one o'clock, and Hiffernan himself took round the notice to the subscribers, because as he said, "this method I look on as the best as it prevents any imputation of quacking by public advertisement." Three persons, including Dr. Hugh Alexander

Kennedy, an Irishman like himself, and Physician to the Prince of Wales, appeared at the lecture, which was started with great solemnity by Hiffernan, and was illustrated by a small diagram cut out of an anatomical text-book. After listening for some time to the nonsense the audience decided that they had had enough, and the proposal for adjournment for dinner at the house of one of them was made. It was pointed out that the Doctor had his fees, each member of the class had learned enough, so that as all parties were satisfied, a dinner would be a satisfactory end to the day. Hiffernan agreed, ordered up coffee, which he left the class to pay for, and a happy evening was spent at dinner.

Many amusing stories are told of Hiffernan, and of the subterfuges he adopted to eke out a living without having to work for it. It seems to be generally agreed that when sober he was an excellent and an entertaining companion, but when in his cups he became offensive both in word and deed. Some of the accounts given would suggest that habitually he was drunk and offensive; but that such was not the case is quite evident from the fact that for over twenty years he maintained the friendship and goodwill of such men as Garrick and Foote, and that he met as a social equal practically all the theatrical stars of the day. Baker, in the *Biographica Dramatica*, sums him up as follows:

“In short with no principles, and slender abilities, he was perpetually disgracing literature, which he was doomed to follow for bread, by such conduct as was even unworthy of the lowest and most contemptible of the vulgar. His conversation was highly offensive to decency and good manners, and his whole behaviour discovered a mind over which the opinions of mankind had no influence.”

Hiffernan's published work, and the character of his friends, give the lie to this description with sufficient emphasis. That he was lazy, that he frequently suffered from what he called “attacks of impecuniosity,” that to a certain extent he sponged on his friends, and that sometimes he got drunk are charges we can readily admit. Such charges might be made with equal truth against a host of writers in London at the time. That these bad qualities became more pronounced in later years is also probable; but that they were the predominating characteristics of his life for twenty years we decline to believe. The story is told that one evening Bickerstaffe had some friends, including Hiffernan and Goldsmith, to listen to him reading his new play *'Tis well 'tis no worse*. At the end of the first act Hiffernan remarked, “Very well, by God: very well.” In the middle of the second act he went to sleep, and presently his snores became so loud as to drown Bickerstaffe's voice. The host hesitated to wake him, but Goldsmith said “Never mind the brute, Bick—go on—so he would have served Homer if he was here, and reading his own works.” Hiffernan apologized to Goldsmith the next day by saying: “It is my usual practice. I can never resist sleeping at a pantomime.” Goldsmith would understand the humour of the situation. Baker would probably find in it confirmation of his opinion.

The following verses, printed in the *European Magazine*, probably give a fairly accurate picture of Hiffernan as he appeared to his friends :

THE AUTHOR ON HIMSELF

Perhaps some curious would my person know ;
 I humbly answer 'tis but so and so ;
 Not over tall—nor dispicably low.
 Black frowning brows my deep sunk eyes oersshade,
 They were I fear for a Physician made ;
 Foreseeing nature gave this anti-grace
 And mark'd me with a medical grimace :
 In limbs proportioned—body somewhat gross,
 In humour various—affiable—morose ;
 The Ladies Servitor—in health a King ;
 Good-natur'd, peevish, gay, fantastic thing :
 That like friend Horace, grey before his time,
 Seek fame in loose-pac'd prose and fettered rhyme ;
 Whose highest wish's a mere absurdity
 Nothing to do—and learnedly idle be ;
 Like to myself to have a Muse-bit friend,
 My vain chimeras to review and mend ;
 The day to write—by night in fancy stray,
 So like true poets, dream my life away.

Towards the close of his life Hiffernan seems to have been attacked by some form of malignant disease of the abdomen which resulted in profound jaundice. It is recorded that he suffered much, and we can well believe that the condition was associated with deep depression of spirits, and complete loss of any ability to enjoy life. In spite of this he continued to frequent the Coffee Houses till a few days before his death. A friend who met him in this pitiable condition offered to supply him with a sum of money each week till he recovered, if he would go home and take care of himself. Even to this friend Hiffernan would not disclose his dwelling-place, and the money was left at a Coffee House each week to be called for. On two occasions the messenger came, and then the gift remained unclaimed. Hiffernan had died at his lodgings near Westminster Bridge on Thursday, June 12, 1777. The following obituary notice of him appeared in the *Freeman's Journal* in the issue of Saturday, June 21, to Tuesday, June 24, 1777 :—

“ On Thursday, se'night died of the jaundice at his lodgings near Westminster Bridge, London, Paul Hiffernan, M.D. Few men were ever more generally known than the Doctor, who is the subject of this article, and who may fairly be deemed an original character. In the year 1749 he went over from this City, and has ever since lived upon his wits in London. His education was certainly liberal, and his knowledge of letters extensive.”

There was also a notice of him in the *Westminster Magazine* for June, 1777, which concludes with: "The following Epitaph appeared in the papers soon after his death."

Here bows to earth, where all must bow,
A man devoid of care :
Who eat and drank—the Lord knows how !
And lodg'd—the Lord knows where !

But Death, a penetrating scout,
Would stop his worldly roam,
Hence slily pump'd his living out,
And fix'd his wav'ring home.

Yet tho' thus fix'd, as all may tell,
Death still supports his pride ;
For here he's lodg'd, and fares as well
As Monarchs by his side.

REFERENCES

BIOGRAPHIA DRAMATICA. By David Erskin Baker. Vols. i—iv. London. 1812.

SOME ACCOUNT OF THE ENGLISH STAGE FROM THE RESTORATION IN 1660 TO 1830. Vols. i—x. (John Genest). Bath. 1832.

THE ROMANCE OF THE IRISH STAGE. Vols. i and ii. London. 1897. By J. Fitzgerald Molloy.

THE POETS OF IRELAND. By D. J. O'Donoghue. Dublin. 1912.

HISTORY OF IRISH PERIODICAL LITERATURE. Vols. i and ii. By R. R. Madden. London. 1867.

COMPENDIUM OF IRISH BIOGRAPHY. By Alfred Webb. Dublin. 1878.

THE DICTIONARY OF NATIONAL BIOGRAPHY.

CHARACTERS, ANECDOTES, ETC., of Illustrious and Celebrated British Characters during the last Fifty Years. The *European Magazine*, vol. xxv. London. 1794. February, pp. 110—115. March, pp. 179—184.

WALKER'S HIBERNIAN MAGAZINE, or Compendium of Entertaining Knowledge for the Year 1794. The article on Hiffernan in the *European Magazine* was reprinted verbatim in this Journal, April, pp. 297—301. May, pp. 416—423.

THE WESTMINSTER MAGAZINE for 1777. June, 1777, pp. 286-287.

WORKS

A LETTER OF THANKS TO THE BARBER, for his indefatigable pains to suppress the horrid and unnatural Rebellion, lately broke out in this City; but by his means, now happily almost extinguished. By Mr. Francis Liberty, a Freeman and Citizen of Dublin. Dublin: Printed in the year 1747. 8vo, pp. 15. (H.P. 200. Dated "March 28, 1747." Attributed in MS to *Tickler*).

THE TICKLER. Nos. I, II, III, IV, V, VI, and VII. The Second Edition, Review'd, Corrected, and Augmented, with Notes humerous and serious; and an Epistle Dedicatory to Ch—r—ls L—c—s, Freeman. Dublin: Printed by Halhed Garland in Essex-street. 1749. 8vo. Plate, pp. iv, 54 & 1 leaf (list of books). (H.P. 203). No. I—Thursday, February 18, 1747. No. II—Friday, February 26, 1747 (p. 8). No. III—Thursday, March 3, 1747. (p. 15). No. IV—Friday, March 11, 1747 (p. 19). No. V—Friday, March 18, 1747 (p. 24). No. V ends on p. 30, and on p. 31 begins the "*Tickler Tickled*," to which is appended this note:

"The Sixth *Tickler* being an answer to this paper, its insertion here is absolutely necessary, which, in consequence, will be longer lived, than nature, or the gods design'd it. Thus, Caduque and perishable bodies are preserved by being put in spirits of wine."

No. VI—Friday, April 29, 1748 (p. 43). No. VII—Friday, May 13, 1748 (p. 50). The last number ends on page 54. The last leaf is not numbered. It has on the recto a list of books "In the Press and speedily will be published." The verso of this leaf is blank.) (Copies of the original numbers, or the first edition, have not been seen.)

REFLECTIONS ON THE STRUCTURE AND PASSIONS OF MAN. The latter reduc'd to one common principle. Dublin: Printed by James Hoey, at the Sign of the Mercury, in Skinner-Row. 1748. 8vo. pp. 162 & a leaf errata. (H.P. 207).

REFLECTIONS ON THE STRUCTURE AND PASSIONS OF MAN UNDER THE FOLLOWING HEADS, viz.: I—On the Structure of man. II—On the Passions of Vanity, Honour, Glory, Nobility . . . III—On the transitoriness of life, death, religion. London: T. Woodfall. 1748. 8vo, pp. 92. (Gilbert Lib.)

"JUST PUBLISHED BY AUGUSTUS LONG, Printer and Bookseller, under Welsh's Coffee-House in Essex-street (Price Stitch'd 2s. 2d.) The Second Edition of Reflections on the Structure and Passions of Man: Under the following heads, viz.: Sec. I . . . Sec. II . . . Sec. III . . . By Paul Hiffernan, M.D." (The above advertisement appears in the *Self-Enamour'd*, printed by Long in 1750.)

THE SELF-ENAMOUR'D; or, the Ladies Doctor. A Comedy. As it is now acting in the City Theatre in Capel-street. By P. H. Dublin: Printed by Augustus Long, Under Welsh's Coffee-House in Essex street. 1750. 12mo. pp. vi, 1 leaf, pp (13) 14-68. (Nat. Lib.)

REMARKS ON AN ODE on the Death of His Royal Highness Frederick, Prince of Wales. The Ode by William Dunkin, D.D. Remarks by P.H., M.D. Dublin: Printed in the Year 1752. 8vo. pp. 16. (Nat. Lib.)

THE HIBERNIAD.

*Non obtusa adeo gestamus Pectora Poeni,
Nec tam aversus equos tyria Sol jungit ab urbe.*—(Virgil).

Thus imitated :

We're not so dull as Prejudice would hint ;
Nor hath Creation, nor the God of Wit,
More lavish been to any other Clime.

Dublin : Printed 1754. 4to. pp. 38. (Nat. Lib. Copper-plate vignette on the title).

THE TUNER :

Habitu Temporis hujus habe.—(Ovid.)

Take the Picture of the Time as it goes.

London : Printed and Sold by M. Cooper, in Paternoster-Rowe. 1754. 8vo. pp. viii and 63. Price 1s. (Copper-plate vignette on the title page. Madden, "Periodical Literature," vol. i, p. 324, says that this extended to five numbers. Only No. i has been seen. K.)

THE LADY'S CHOICE. A petite piece in two Acts. London : (1759?). 8vo. (B.M. In prose).

MISCELLANIES IN PROSE AND VERSE. By Paul Hiffernan, M.D. (London : 1755. (Referred to by Madden loc. cit. Not seen.)

THE WISHES OF A FREE PEOPLE : A Dramatic Poem. *Insignis Populi Votorum summa legatur.* London : Printed for the Author, and sold by S. Hooper, at the Caesar's Head, the Corner of the New Church, in the Strand, 1761. (Price One Shilling). 8vo. pp. vii. and 31. (T.C.D.)

THE NEW HIPPOCRATES. A Farce. 1761. (Never printed. Played in London on April 1, 1761 for King's benefit.)

THE EARL OF WARWICK THE KING AND SUBJECT. A Tragedy. (Altered from La Harpe's *Comte de Warwick* by P.H.) London : 1764. 8vo. Ibid. Another Edition. London : 1767. 8vo. (B.M.)

NATIONAL PREJUDICE. A Comedy in Two Acts. 1768. (Never Printed. Played at Drury Lane on April 6, 1768. Said to be adapted from Favart's *Englishman in Bordeaux*.)

DRAMATIC GENIUS. In Five Books. London : Printed for the Author. 1770. 4to. pp. viii and 125. (K.)

Ibid. Second Edition. London : Printed for T. Becket and P. De Hondt, in the Strand. 1772. 8vo. pp. 220 & 1 leaf. (K.)

THE PHILOSOPHIC WHIM ; or, Astronomy a Farce. Being a new and humorous display of the Universe with proper elucidations. London : 1774. 4to. (B.M.)

THE HEROINE OF THE CAVE. A Tragedy. As performed at the Theatre Royal in Drury Lane. London : Printed for T. Evans, near York Buildings, Strand. 1775. 8vo. 6 leaves, pp. 62 and 1 leaf.

Ibid. Dublin : Printed by W. Spotswood, for the United Company of Booksellers. 1775. 12mo. pp. 60. (K.)

An Irish Fisherman's Prayer

CHRIST's is the Seed !
 The Harvest is Christ's !
 From Life's ripening mead
 When God's autumn is red
 Into His granary
 Be we harvested.

Christ's is the Sea !
 Christ's is the Fish !
 When from earth-thrall set free—
 In God's trawling-net spread
 On the waves of the world
 Be we gathered.

From green youth to age,
 From white age to death,
 Fond, foolish or sage—
 From the hour that life found us
 May Thy two Hands, O, Christ !
 Be around us.

From death to the end
 That is no end but a growth
 In the Love of a Friend,
 To that far, pleasant homing,
 Guide Thou, O, White Christ !
 Our shoreward coming.

CATHAL O'BYRNE.

Reprinted from the *Catholic World*, New York. A paraphrase of:

“Ag Críost an síol, ag Críost an Foghmhar
 In iothlann Dé go dtugtar sinn.
 Ag Críost an mhuir, ag Críost an t-iasc
 I líontaibh Dé go gcastar sinn
 Ó fhás go h-aois, ó aois go bás
 Do dhá lámh, a Chríost, anall tharainn
 O bhás go críoch, nach críoch ach ath-fhás
 I bParrthas na ngrás, go rabh sinn.”